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THE LIGHT OF TRUTH

OR

THE SIDDHANTA DIPIKA AND AGAMIC REVIEW

You meet with joy, with pleasant thought you part;
Such is the learned scholar's wondrous art!

Learning is excellence of wealth that none destroy;
To man nought else affords reality of joy.

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THE

LIGHT OF TRUTH

OR THE

Siddhānta Dipikā and Āgamic Review.

A Monthly Journal devoted to the Search for Truth as revealed in the Ancient Hindu Mystic Philosophy known as the Śaiva-Siddhānta or Āgamānta

VOL. XIII. MADRAS, JUNE, 1913. No. 10.

SIVA RUPA.

God is a spiritual Being without any form or shape. This is a truth accepted by all religions; but I cannot say if this truth is explained by them all.

Name and form pertain to the plane of limitation, and the unlimited God who transcends that plane cannot therefore be said to have any name or form. Form does not mean only a visible body. Electricity cannot be said to have any visible body, still it cannot be said that it is without any form. Forms may be said to be of two kinds—sensible and insensible forms. Sensible forms are those that can be comprehended by our senses and insensible forms are those that cannot be so comprehended. Anyhow both are forms, and they are known in Tamil as மூர்த்தம். Whether sensible or insensible, every form is a feature of limitation, and this cannot be predicated of God. Not only name and form, but thought and action are themselves features of limitation which belong to the Māyāvic plane, and cannot therefore be attributed to God. In fact no thought or action is possible without form, and every thought or action implies a form. God is beyond the Māyāvic plane in His transcendent nature and He cannot therefore be said to have any name or form, or thought or action.

But the Jagat or the universe shews ample signs of Divine energy and design without which it is altogether impossible to postulate the existence of the Jagat. So that, here are two facts opposed to each other. On the one hand we have it that God cannot think or act, and on the other hand we have it that without His will and action the existence of the Jagat cannot be accounted for. It must also be noted in this connection that if God is beyond the range of limitation without any name or form, or thought or action He can be of very little use to the conditioned Souls. What then is the solution of this difficult problem ?

According to the Šaiva Siddhānta, although God is beyond the limitation of thought and action, still the effects of His influence over *Māyā* is such that by that influence, the whole Jagat evolves out of *Māyā* and moves in His grand presence. This influence of God is referred to as His Šakti in order to discriminate His transcendent nature from the effect of that nature on Jagat. The transcendent nature of God is known as His சொரூபலக்கணம், while the effect of that nature on Jagat is known as His தடத்தலக்கணம். Although God is transcendent and infinite, He is at the same time Gracious and Blissful, and the effect of this Grace and Bliss must certainly be seen on the conditioned Souls according to their own capacity. It is this effect that is known as Šiva-Rupa to the conditioned souls.

It is highly essential that the effect of Divine Grace should be clearly seen or fully realized by the souls in order to be benefitted thereby. They may not of course be able to see the transcendent nature of God, or what we may call His சொரூபலக்கணம், but they must necessarily see the influence of that transcendent nature on themselves. It is in order to enable the souls so to see the influence of the Divine Grace, that Grace manifests itself at the beginning of every cycle of creation, and it is this manifestation that is propounded by the scriptures as Šiva-Rupam.

When at the beginning of a cycle, the Gracious influence of the transcendent or Suddha Šiva starts to manifest itself

in a very very subtle manner, it is called *Sivam*. When this *Sivam* exhibits signs of activity, it is called *Sakti*—the second stage. When the influence of this *Sakti* reflects on the primordial element called *Suddha Māyā*, the sound principle called *Nādam* or vibration exhibits itself. This is the seed or germ of all name or *Nāma*, that is otherwise known as *Sabdappirapañcha*. From this germ of name evolved the germ of form or *Rūpa* which is known as *Bindhu*. These four forms of *Sivam*, *Sakti*, *Nādām* and *Bindhu* are known as the *Arūpa* forms or shapeless forms of Śiva. The fifth form called Sathakkia then manifested itself, combining in it the principles of both name and form, and this manifestation is said to be *Rūparūpam* or *quasi* form and is known as *Praṇava* or the seed of all material forms with name and form. From this quasi form of Praṇava evolved the fully developed form of Mahesvara. from Him Rudra, from Him Vishṇu, and from Him Brahma,—each form being grosser than the preceeding one. The four fully developed forms of Brahma, Vishṇu, Rudra and Mahesvara are called Rūpa manifestations of the Divine grace and are the agents of the four actions of creation, preservation, dissolution and obscuration, while the fifth action of bestowal of grace belongs to the quasi form of Sadāśiva or Sathakkia.

The influence of the transcendent nature of God, or in other words, the effect of His grace on the conditioned souls, shews itself out in nine different forms of varied stages and are called by the Siddhānta school as the *Nava Bedam* of the Divine manifestation.

Śiva Rūpam may again be found essential for the evolution of the Jagat. God is absolute and all-in-all, and there cannot be any thing outside Him. Every atom exists in Him, and as such every thing must proceed from Him. In order to impress this truth on the conditioned souls, Śiva assumed a form, and issued the whole Jagat out of that form. The form so assumed by Him is the Śiva Rūpa known as Śiva Liṅga and this is the origin of all material world.

Šiva Rūpa is again necessary for the salvation of souls in various ways, and every religion may be found to speak of some Divine incarnation or other of the Great God in the interests of the souls under His care.

Says the Šaiva Siddhānta :—

படைப்பாதித் தொழிலும் பத்தர்க்கருளும் பாவனையுநூலும்,
இடப்பாக மாதராளோடியைந்துயிர்க்கின்பமென்றும்,
அடைப்பானுமதுவுமுத்தியளித்திடு மியோகும் பாசந்
துடைப்பானுமதுவுமேனி தொடக்கானேற் சொல்லொணாதே.

Conditioned as we are, we certainly require a medium in the shape of a Divine manifestation to serve us as a ladder to the unconditioned state, and such a manifestation may be found indispensable for the five actions of God performed in the interest of the conditioned souls.

It must, however, be understood that the form assumed by God is not one of flesh and bones as ours are, nor is it subject to hunger and thirst, lust and passion. That form itself is beyond the Māyāvic plane and the three Guṇas of limitation known as *Rajas*, *Tamas* and *Satva* cannot be heard of in that form. That form is one of pure Grace, and every portion of that form is a transformation of our Lords unlimited LOVE.

உருவருள் குணங்களோடு முணர்வரு ளுருவிற்றோன்றுங்,
கருமமுமருளரன்றன் கரணாதிசாங்கந்
தருமருளுபாங்க மெல்லாந் தானரு டனக்கொன்றின்றி,
அருளுருவு யிருக்கென்றே யாக்குவனசிந்தனன்றே.

S. S.

RAMALINGAM SVAMIGAL.*

I offer you no apology, for I have no apology to make. I plead no lack of time nor want of ability, for you know I lack them both. I do not charge the Secretary for the half-hour limit, for you know what may be expatiated over two hours can as well be said in a few minutes. I feel sorely I have put it in English, but I know you love variety and will pardon me on that score.

The subject of my brief review is a Swamigal, but none of the self-styled Swamis of the day. Poverty was his badge and personal comfort or adornment was never his concern. No tonsorial artist ever waited on him; no tinsel *tilakam* ever graced his forehead; no goldsmith was in request for diamond ear-rings or ruby finger-rings; and no sartor was called on to deck his person. He wanted no brougham for his locomotion, nor did he aspire to a higher social status with the help of his ochre-dyed clothes. Cradled in poverty and reared in renunciation, he had as his watch word 'Excelsior' or *Gloria in excelsis*.

A sound criterion of the solid fame of a great poet is that the popular and the critical voices, the many-headed multitude and the nursery noodles, unite in praising him. It is a fact that no social function in South India is held complete that does not include a few hymns or airs from the ponderous tome of Rāmalinga Swamigal, the most famous singer in Tamil of the mid nineteenth century. When he was alive, the wind of controversy about the inspired character of his writings blew hurricanes, and the murky sky became clear as days passed, and the sun of the Swāmigal shone bright in mid heaven. His mellifluous verse is before the world, shining as a pole-star and serving as a touchstone or tuning fork to many an ambitious but floundering composer and son of the muses.

*A paper read on Saturday the 14th June, 1913, at the Fourth Saiva Conference held at Tenkasi.

The life of the Swāmigal may be briefly told. He was the last of a brood of five children of the devout Rāmiah Pillai and the pious Chinnammai, the sixth wife of her husband. He was born on the 5th October 1823, at Maruthur near Chidambaram. In his childhood he had the misfortune to lose the bread-winner of the famous family of accountants, and the whole burden of the family fell upon the shoulders of the eldest son Sabāpathi Pillai. Hardly had six months passed after the punctilious performance of the last rites due to his father, when he removed the widowed mother and her fry to Chennapatnam or Madras. In the city he sat at the feet of the celebrated Vidhvān Sabāpathi Mudaliyar of Conjeeveram and gleaned the sapience that fell from his lips, which enabled him to hold the ferule and keep the wolf from the family door. In his fifth year master Ramalingam was initiated into the mysteries of the letters, and, under the fostering care of his loving senior, mastered a deal of ancient lore and bade fair to be a profound man of letters. When he was seven summers, his guardian and brother turned out a paurāṇic preacher and his influence on this junior ripened and mellowed soon. He had his *dhiksha* in course of time and was a staunch devotee of God Subramanya. He took his brother as his exemplar, walked in his footsteps, quaffed the ocean of the saivite hagiology, and drenched the rapt audiences with the downpour of his sermons. He was in his teens when he did so, and the fatherly Sabāpathi Pillai was taken unawares by the glowing report of his tender brother's erudition and command of words, and his heart overflowed with joy. Success leads to success. The young Rāmalingam grew in his *bhakti* with his years, and devoured Purāṇas and Ithihāsas. One might peruse with profit his *Siva Nesa Venba* for an illustration of it. Even when he was nine years old, his numbers came, and his first verses were in praise of the Lord of Tirutanikai. The fifth Tirumurai consists of poems sung in his praise. The sacred shrine of Tiruottiyur next magnetised him. He went thither as often as he could, and on every occasion of his visit he

poured out his heart before the local deity. His fervent prayers comprise the second and third Tirumurais. The place had so great an attraction that he felt the higher spiritual life there and took Thiagaperumān as his guru. Touched by his hearty effusions as tradition would have it, the Guru appeared to him at night when he was down with hunger and lassitude, and fed him with the manna of divine wisdom. This incident finds reiterated mention in his poems. In *Nenjari-vuruthal* or 'The Outpourings of the Heart' occur the lines.

"நம்பசி கண்டடந்தோ தரியாது
நன்றிரவிற் சோறளித்த நற்றாய்காண்."

At this holy place he came in contact with the Sthala Ottuvar Tirujñāna Sambanda Pillai, and mutual love and friendship sprang up, which bore fruit in the persistent cultivation of Siva-jñānam by this youngster whose lips had been touched by the coals from the altar. Nourished in this wise, the mind of the young sage ever dwelt upon his Guru and hankered after Divine Grace in order to attain *mukti*. The knowledge and wisdom gained by him were noised abroad, and he was approached by Pandāra Arumuga Aiya for lessons in *Vinā-yaka Purāṇam* The sagely younker took to the role of a spiritual teacher, and, as years rolled on, had about him a host of disciples, the most prominent among them being the well-known Tamil Scholar Velayuda Mudaliyar of Tholuvūr, and the first classifier of his hymns into Tirumurais.

At this stage the young Rāmalingam had to be made a *grahasta*. His brothers, Sabāpathi Pillai and Parasurāma Pillai, and his sisters, Sundrammal and Vunnāmulaiammal were anxious that he should lead a wedded life. Though quite averse to it, he was prevailed on by their entreaties and succumbed when his eldest brother cited the case of St. Jñānā Sambandar and his implicit compliance with his parental wishes. His marriage with a niece was solemnised in due form; and though married, he lived single, ever bent on his discourses, disputations, and pilgrimages. At Thiruvūral he held a disputation with a Brahmo and proved the utility of

divine worship with idols or images. When at Karunguli, he overcame a learned swell of an accountant who was a native of Devipattinam, and satisfied a Brahmin Sanyāsi with apt answers to his searching queries on Vedas and Vedic teachings. Further, he wrote an elaborate commentary on 'வள்ளல் குரு ராபன் வாதுவென்ற சம்பந்தன்' in Olivilodukkam, indited a learned disquisition on Thondai mandalam, and also penned the popular 'Manumurai-Kanda-Vāsakam'.

In the midst of his glorious career, he suffered the loss of his beloved mother and did his last duty by her. His second brother followed in her wake, and the last rites for him were properly gone through. When he finally settled in his own place, the sad news of his first brother's death flashed upon his mind, but he could not go to Mylapore for the funerals.

At Pārvathipuram he brought out his soul-stirring and heart-melting essay on the ways of Mercy or 'Jīva Kāruṇya Olukkam' and dedicated the rest of his life to the construction of temples. The famous aghaval அருட்பெருஞ்சோதி saw the light at Mettu-kuppam hard by Karunguli. In this locality he was practising yoga, and his greatest aspiration was the realisation in full of the power to awaken the dead. Foiled in his attempts to get it, he had self-immolation in his fifty-third year, saying

"செத்தாரை யெல்லாந்திரும்ப வெழுப்புதலிங்
கெத்தால் முடியு மெனி லெம்மவரோ—சித்தாம்
அருட்பெருஞ்சோதி யதனான் முடியும்
தெருட் பெருஞ்சத்திய மீதே.;'
"இறந்தா லெழுப்புமருந்து—எனக்
கென்றுந்துணையாயிருக்குமருந்து."

His poems cover about 850 pages royal octavo. They are in varied metres and tunes. They are divided into six sections or *thirumurais*. The first five were arranged and published by the devoted disciple of the Swāmigal, Tholuvūr Velayudha Mudaliār and the sixth was edited by the Sodasa Avathani and Pandit of no mean fame, Subbaroya Chettiyar, a disciple of the celebrated poet Minakshisundram Pillai. They

chiefest virtue of the whole collection is the mellifluousness of the verse and its facility to be set to music. The Tirumurais vie with the hymns of the four great Saivāchāryās and describe the littleness of man, the transcience of the world, and the greatness of God who is Light and Love and whose Grace ensures salvation. In brief, the burden of the whole song is, Nothing pays but God, and the highest function of man is to adore him.

All the hymns and Kīrthanas, classified as mentioned above, go under the general name of *Aruḷ-pa.* This appellation roused quite a storm in the literary world, and there is a literature about it, full of perfumed talk or vituperative in its character, and composed of the mush, gush and lush of the time. The fountain-head of the dirty stream was the great benifactor to the Tamil world, the editor of many an old popular classic 'sunk five fathom deep' in mud huts or hovels and the writer in correct and idiomatic Tamil of many a prose work for the juvenile section, Sri-la-Sri Ārumuga Nāvalar of Jaffna, and it was a pity that even a tithe of his most precious time was partly diverted and devoted to this sacking work, this scandalous affair. In short, his admiration and veneration for the Devāra hymns outran his discretion in the matter of contemporary depreciation. His greatest objection was that the hymns of the swāmigal did not deserve the high-sounding title and that it was the height of presumption on his part to have called them by that name. He, therefore, dubbed them *Maruḷ-pa*, and they were, in his opinion, neither inspired by Divine Grace nor composed with a view to attain it. The controversy was bootless, to say the least of it, and the hymns of the swāmigal have lived down all mud-throwing and dirt-flinging. They are on the lips of every school boy and every school girl—not in the Macaulayan sense—of the Tamil speaking community, and are as familiar as household words in the Tamil districts.

The first lines of a score of stanzas of such wide popularity are subjoined :—

1. அடிமைசெயப் புகுந்திடுமெம் போல்வார்குற்ற
மாயிரமும் பொறுத்தருளு மரசே நாயேன்

2. எனையறியாப் பருவத்தே யாண்டுகொண்ட என்னரசே
என்குருவே இறையே இன்று

3. வருகணத்து வாழ்ந்திடுமோ வீழுமோ இந்த
மலக்கூடென் றறிஞரெலாம் வருந்தக்கேட்டு

4. நன்றாயும் பிழைகுறிக்கக் கண்டோ மிந்த
நானிலத்தே மற்றவர்யார் நாடார்வீணே. (மஹாதேவமாலை)

5. பாவிநெஞ்சமென்பா விராதோடிப் பாவையார்மயல்
படிந்துழைப் பதனால் (ஆடலமுதப்பத்து, திரு. II).

6. உண்டநஞ்சின்னும் கண்டம்விட் டகலாதுறைந்தது
நாள்தொறு மடியேன் (ஆற்றாவிண்ணப்பம்)

7. வ்ஞ்சமடவார் மயலொருபால் மணியேநின்னை வழுத்தாத
(பெருவிண்ணப்பம். திருமுறை II).

8. மையல்வாழ்க்கையில் நாள்தொறு மடியேன்வந்திடு
நெஞ்சமாழ்குவ தெல்லாம்

9. கொடியபாவியேன் படும்பரிதாபம் குறித்துக்கண்டும்
என்குறை யகற்றாது

10. அடியனேன் மிசையாண்டவ நினக்கோ ரன்பிருந்த
தென்றகங் கரித்திருந்தேன் (கருணைபெறாதிரங்கல் II).

11. நேராவழுக்குத்துணியாகில் உன்றனைநேரிற்கண்டும்
பாராதவரெனநிற்பார் உடுத்ததுபட்டெனிலோ
வாராதிருப்பதென்வாரும் என்பார்இந்தவஞ்சகர்பால்
சேராதுநன்னெஞ்சமே ஒற்றியூரனைச்சேர்விரைந்தே.
(நெஞ்சொடு நெகிழ்தல் II).

12. ஐயரேயுமதடியன்நானாகி லடிகணீர்எனதாண்டவராகில்.

13. நாதாபொன்னம்பலத்தே அறிவானந்தநாடகஞ்செய்.
(தனித்திருவிருத்தம் II).

14. ஒருமையுடனினது திருமலரடி நினைக்கின்ற
உத்தமர்தம் உறவுவேண்டும் (தெய்வமணிமாலை V).

15. முன்னுங்கொடுமை பலபுரிந்து முடுகிட்பின்னுங் கொடுமைசெய

16. தீதுநினைக்கும் பாவிகட்கும் செய்தாய்கருணை எனத்தெளிந்து
(அடியார்பேறு VI).

17. தந்தையும்தாயும் குருவும் யான்போற்றும் சாமியும்
பூமியும்பொருளும் (பிரிவாற்றாமை VI).

18. இப்பாரிலுடலாவி பொருளுமுன்பால் கொடுத்தேன்
மற்றெனக்கென் றிங்கே
19. என்னெனஎம்பெருமான் இங்கின்னும் அணைந்திலன்
என்றே ஏங்கி ஏங்கி.
20. பாட்டுவித்தாற் பாடுகின்றேன் பணிவித்தாற்
பணிகின்றேன் பதியே நின்னை.
21. இன்பேநன்றருளி அருளியற்கையிலே வைத்தாலும்
இங்கே என்னை. (தற்சுதந்தரமின்மை VI).
22. களக்கமறப் பொதுநடநான் கண்டுகொண்ட தருணம்
கடைச்சிறியேன் உளம்பூத்துக் காய்த்ததொரு காய்தான்
(அத்துவிதானந்தத் தநுபவவிடையீடு VI).
23. தடித்தவோர் மகனைத் தந்தையீண்டடித்தால்
தாயுடனணைப்பள் தாயடித்தால்
பிடித்தொரு தந்தையணைப்பன் (பிள்ளைச்சிறுவிண்ணப்பம் VI).
24. வெட்டைமாட்டி விடாப்பெருந் துன்பநோய்
விளைவதெண்ணிலர் வேண்டிச் சென்றேதொழும்
25. புண்ணைக் கட்டிக்கொண் டேயதன்மேலொரு
புடவைகட்டிப் புதுமைகள் காட்டிடும். (VI).
26. கல்லையு முருக்கலாம் நாருரித்திடலாம்
கனிந்தகனியாகச் செய்யலாம் (வயித்தியநாதர் பதிகம் VI).
27. அன்பிலேன் எனினும் அறிவிலேன் எனினும்
அன்றுவந் தாண்டனை யதனால் (முறையீடு VI).
28. கல்லார்க்குங் கற்றவர்க்குங் களிப்பருளுங் களிப்பே
காணார்க்குங் கண்டவர்க்குங் கண்ணளிக்குங் கண்ணே.
29. குற்றம்புரிதல் எனக்கியல்பே குணமாக்கொள்ளல் உனக்கியல்பே
சிற்றம்பலவா இனிச்சிறியேன் செப்புமுகமன் யாதுளது
தெற்றென்றடியேன் சிந்தைதனைத் தெளிவித்தச்சம் துயர்தீர்த்தே
இற்றைப்பொழுதே யருட்சோதி ஈகதருண மிதுவாமே.
(பதிநிச்சயம் VI).

In the words of Mr. Velāyuda Mudaliār, they are தூய வருளாற் பொழிந்த சொல்லமிழ்தாந் தமிழ்ப்பெருக்கு, 'the great deluge of nectared words caused by pure Grace.' The author's justification of his rhythmic plethora being styled *Arul̤pa* is lacomic. "Whatever is sung by those who have 'known themselves', is Arul̤pa."; and the poetic outbursts of the sage have amply indicated his honorific *alias* Arul̤prakāsa Vaḷḷal. The Drum

song that winds up the collection of his hymns gives in a nutshell the sage's aspiration in life and its fulfilment.

அருட்சோதியானேனென் றறையப்பாமுரசு
அருளாட்சிபெற்றேனென் றறையப்பாமுரசு
மருட்சார்புதீர்ந்தேனென் றறையப்பாமுரசு
மரணந்தவிர்ந்ததென் றறையப்பாமுரசு.

That Ramalinga swamigal was an ardent student of Devara hymns, Kuṟaḷ, Oḷuvilodukkam, Periapurānam, Tāyumānavar and other classics is amply borne out by the words, the thoughts, the lilt and the sententiousness of his poetic utterances. The single song of *'Pillai-peru-Viṇṇappam'* or 'The Child's Great Appeal' is redolent of the various influences on the bard of Aruḷpa, and is autobiographic to boot. Stanza 72 of the song refers to an episode in his life spiritual.

Besides allusive references to the four Saivāchāryas

"திருநாவுக்கரையரெனு நன்ஞமம்"
"எம்பரமையோ மண்ணிடந்தலைந்தான்
தம்பரவைவீட்டுத் தலைக்கடையாய்"
"மாணிக்கவாசகர்க்கு நீயுரைத்தவாறு"
"எழியற்பண பெற்றமு தோடளாவி யிலங்குதமிழ்க்
கேழியற்சம்பந்தர் அந்தணர்வேண்டக் கிளர்ந்தநற்சீர்"
"நாட்டிற்புகழ்பெற்ற நாவுக்கரசர்முன்னுட்பதிகப்
பாட்டிற்கிரக்கமில்லை எம்பிரான்பாடவன்றே."
"வைச்சூரன் வன்தொண்டன் சுந்தரனென்னுநம் வள்ளலுக்கு"
மாணப்பரிபவநீக்கி மாணிக்க வாசகர்க்காய்"

and special poems composed in their honour,

ஆளுடையபிள்ளையாரருணமாலை,
ஆளுடையவரசுஅருண்மாலை,
ஆளுடையநம்பிகள்அருண்மாலை,
ஆளுடையஅடிகள்அருணமாலை,
ஞானசம்பந்த ஸ்தோத்திரம்

there are echoes of their thoughts in lines like these:

"பொய்யனுகினும் போக்கிடமறியாப்
புலையனுண்டவன புகழுரைப்பானேல்
உய்யவைப்ப னீ திண்மை."
"என்னெஞ்சோர் கோயிலெனக்கொண்டோய்"

"மெய்விளக்கே விளக்கல்லால் வேறுவிளக்கில்லை
யென்றார் மேலோர்"

The great miracle of awakening the dead, wrought by St. Jñāna Sambandar, is alluded to time out of number. Here are a few of them:

"பண்ணாலுன்சீரினைச்சம்பந்தர் சொலவெள்ளெலும்பு
பெண்ணானதென்பாற் பெரிதன்றே—யண்ணாவச்
சைவவடிவாஞான சம்பந்தர்சீருறைக்கிற்
தெய்வவடிவாஞ்சராம்பர் சேர்ந்து."
"செத்தாரை எழுப்புகின்ற திருநாள்களடுத்த."
"செத்தாரெழுகின்ற திருநாளடுத்தது
சிவநெறியொன்றே யெங்குந்தலையெடுத்தது"

What is *Aruḷ*? It consists in not-killing, not eating meat and not lying. These are external negative marks. Internally, it is the babe of Love. In its effect, it is a worker of miracles. These ideas form the warp and woof of many a song or pathigam. In *Thiru-mullai-vāyil* decad, occurs the line "கொலையிலாதவர் கூடுகின் கோயிலின்," and elsewhere are:—

"வன்புலாலுண்ணுமனிதரைக்கண்டு மயங்கியுண்ணடுங்கியாற்றாமல்
என்பெலாங்கருக விளைத்தனன்."
"துண்ணெனக்கொடியோர் பிறவுயிர்கொல்லத்
தொடங்கிய போதெலாம் பயந்தேன்
கண்ணினாலையோ பிறவுயிர்பதைக்கக்
கண்டகாலத்திலும் பதைத்தேன்
மண்ணினில் வலையுந் தூண்டிலுங் கண்ணி
வகைகளுங் கண்டபோ தெல்லாம்
எண்ணிய வெனுள்ளம் நடுங்கிய நடுக்கம்
எந்தைநின் திருவுளம் அறியும்."
"புலைநெறி விரும்பி னுருலகுயிர்கள் பொதுவெனக் கண்டிரங்காது
கொலைநெறிநின்றார் தமக்குளம்பயந்தேன் எந்தைநான் கூறுவதென்கோ."

The beneficent influence of Divine Grace finds profuse illustration everywhere. The graceful song of திருவருள் வழக்க விளக்கம், forming one of the second Tiru-murai, may be cited as an apt embodiment of it. Mukti can be obtained only by Divine Grace. All the learning of all the arts and sciences is

of no avail to attain it. In சத்தசிவநிலை of the Sixth Tirumurai, he sings :

"சாத்திரங்களெல்லாந் தடுமாற்றஞ்சொல்வதன்றி
நேத்திரங்கள்போற்காட்ட நேராவே - நேத்திரங்கள்
சிற்றம்பலவன்திருவருட்சீர் வண்ணமென்றே
உற்றிங்கறிந்தே னுவந்து."

"சாகாதகல்வித் தரமறிதல்வேண்டுமென்றும்
வேகாதகாலுணர்தல் வேண்டுமுடன் - சாகாத்
தலையறிதல்வேண்டும் தனியருளாலுண்மை.
நிலையறிதல்வேண்டு நிலத்து."

This is the end and aim of all being. Nothing pays but God. In His Divine Presence,

"சிற்பதம் பொற்பதம் சேரே சிறந்தது...
கற்பத நெஞ்சு கரிசு துறந்தது
கற்றபொய்ந் நூல்கள் கணத்தே மறந்தது."

the worldly wisdom vanished, and the way to salvation lay open. The Supreme Being is above all distinctions of caste and creed, and all religions point but to Him supernal. The decad entitled *Šri Rāma Tiruppathikam*, which sings the praise of Sri Rāma, the reputed incarnation of Sri Vishṇu, the Lord Protector of the universe, shows how the swāmigal had his

"அறம்பழுக்குந்தருவே என்குருவே என்றன்
ஆருயிருக் கொருதுணையே அரசேபூவை
நிறம்பழுக்க அழகொழுகும் வடிவக்குன்றே
நெடுங்கடலுக் கணையளித்த நிலையேவெய்ய
மறம்பழுக்கு மிலங்கையிரா வணனைப் பண்டோர்
வாளியினாற் பணிகொண்ட மணியேவாய்மைத்
திறம்பழுக்குஞ் சீராம வள்ளலேநின்
திருவருளே யன்றிமற்றோர் செயலிலேனே."

Transcending all differences of worldly rank and station, rising tower-high above the crores of petty gods and goddesses in whose name is shed the blood of various cattle,

"நலிதருசிறிய தெய்வமென்றையோ நாட்டிலே பலபெயர்நாட்டிப்
பலிதரவாடுபன் றிக்குக்கிடங்கள் பலிக்கடா முதலியவுயிரை

பொலிவுறக்கொண்டே போகவுங்கண்டே புந்திநொந்துள நடுக்குற்றேன்
கலியுறுசிறிய தெய்வவெங்கோயில் கண்டகாலத்தினும் பயந்தேன்."

and being ever guided by the pole star of Truth, for there is no religion higher than that, Rāmalinga Swāmigal lived a life of advaitism and samarasa sanmarkham and utter renunciation, sang song of unutterable piety and devotion, outrivalling those of the great hymners in their variety of metrical structure and tune, and left the minority, merging into the trailing clouds of Divine Glory. Nothing pays but God. To quote once more the Drum Song and close this very imperfect review with it:

"அருட்பெருஞ்சோதி யானேனென் றறையப்பாமுரசு
அருளாட்சி பெற்றேனென் றறையப்பாமுரசு
மருட்சார்பு தீர்ந்தேனென் றறையப்பாமுரசு
மரணந் தவிர்ந்தேனென் றறையப்பாமுரசு."

M. S. P.

INDIA—A PEEP INTO HER PAST.*

(*Continued from page 501, Vol. XIII, No. 11.*)

The Indian philosophers, have invariably carried their notions concerning the transmigration of the soul to a point of greater extravagance than the Pythagoreans and the Platonists of the Grecian school of philosophy and this may be traced as one of the several reasons that have contributed to the severer modes of expiation and penance obtaining in India. The Grecian philosopher believed that the soul was a degraded and fallen spirit, that life was a state of expiation and discipline, and that death was a more perfect and happy state, and it was this very belief that supported the soul of socrates in his dying moments, and that procured to Plato the envied title of *divine*. But the Indian philosopher traced by his powers of abstracted meditation, his spiritual genealogy through successive spheres and animals and knew exactly what particular punishment in one state unalterably attended the perpetration of crimes in another This is what is otherwise termed as the Law of Karma and it is this very fundamental law that makes the Indian roll back his eye upon the past periods of his existence with a view to find a cause for every attendant calamity in the present state.

We have thus, in our Sāstras, a few of those causes which cannot fail to gratify curiosity in the minds of our readers. Epilepsy, for instance, is said to be a punishment for one who has, in a previons existence, poisoned another; blindness and madness are punishments, the first for murdering your parents, the last for having been disobedient to and negligent of them; dumbness for having killed a sister; the stone for having committed incest; fevers, asthmas, indigestion &c., have also their causes assigned to them, and the expiations are in some instances, as whimsical as in

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others they are extremely severe. They consist for the most part, of vast sums of money, given away in charity to the *Brahmins.* In respect to women, upon whom these uncivil and avaricious Brahmins seem to be uncommonly severe, it is asserted that a woman who survives her husband was false to her husband in her previous birth or *Janma.* The expiation is that she must pass all her life in austerities. The woman, whose child dies, has, in a former state, exposed her child, which died in consequence of that exposure. The expiation is a cow of gold, with hoofs of silver, bestowed in charity to a *Vipra-Deva.* A woman who has only daughters, was inflamed with pride in her former existence and was disrespectful to her husband. As an expiation for this, she is asked to feed fifty *Brahmins.* Absurd as these appear to us, they formed the creed of the pious in India They, however, give us a true picture of the slavish veneration and homage paid to that particular class of *parasites*, the Brahmins, by the other orders of society. How conceited and partial should have been the law giver who asserted that whosoever shall give to the Brahmins sufficient ground for a house to stand upon, shall enjoy ten generations in *Svarga*, the Hindu Paradise, before he returns again to the earth? And what meaning can there be for the sentence, "He who bestows upon the Brahmins a thousand head of cattle, will have the grand reward of ten thousand years of bliss in *Svarga* before he revisits earth."? How different is this selfish maxim from the very enlarged and liberal sentiment in the *Bhagavat Gita* wherein Sri Krishna says:—They who serve even *other goods* with a firm belief, in doing so, involuntarily worship *me*; I am he who partaketh of all worship, and I am their reward."?

Side by side with these avaricions Brahmins and their self-elected and docile devotees, there lived a few who cared the least for any of the earth's possessions and who believed that the most suitable habitation for a philosopher was that which was the least encumbered with furniture. These were the *yogies* whose delight it was to renounce all the world's

goods and to pant for the realisation of the *great* and *glorious* "hereafter." Many an English traveller and historian has had the Indian Yogi as his subject of study and has more than once relegated him to the limbo of mysticism. These Western writers have unfortunately, in their craze of materialism, failed to appreciate the purest and sincerest sentiments of the Yogi. Among these are Magasthenes, Strabo, Porpyhry and Cicero. Porpyhry characterises them as a set of men voluntarily depriving themselves of all worldly wealth and advantages, shaving their heads and beards, and resolutely quitting their wives and children for the desert. He described them as living in the forest upon herbs and water alone, as reluctantly bearing the load of life, and, inflamed with the "*foolish*" hope of transmigrating into a better state, as if impatiently waiting for the hour of their departure. Cicero goes one step further and commends their invincible patience and undaunted fortitude in these words:—"These men with equal firmness endure the severity of the snows of Caucasus while they live, as they brave, when life verges on expiration, the fire that terminates their ire of torture." Arrian observes :—"These people live naked. In winter they enjoy the benefit of the sun's rays in the open air; and in the summer, when the heat becomes excessive, they pass their time in moist and marshy places under large trees." To add to these, there are a few other writers who were so licentious as to hurl invectives on the devoted head of the poor *Yogi.* One of them, Master Purchase* ludicrously enough calls the Yogi a *sad rogue* and gives the appellation of *holy asses* to the Sanyāsins. That the ancient writers of Europe had very vague ideas regarding the religious tenets, the habits and the virtues of the Indian people, is clear from the superficial and inconsistent findings that they have advanced in their writings from time to time.

Before concluding this section of my treatise, I shall come to the subject of the Divine Trinity and shall trace the source of the general belief that prevailed in the schools of Asia from

* Purchase's Pilgrimage.

time immemorial. From India, if we direct our eyes northward to the great empires of Tibet, China and Siberia, we shall find traces of this general belief. In the history of Tibet, we have instances of medals having the figure of a *triune* deity stamped upon them, given to the people by the Dalai-Lama, to be suspended as a holy object around their necks. The Chinese and the Tartars have a universal veneration for the sacred number *Three* and the people of Siberia adore in fact, only one indivisible God under three different denominations which may be translated as:—'the Creator of all things'; 'the God of armies' and 'the spirit of heavenly love.' The celebrated Siberian medal now in the imperial cabinet at St. Petersburg published by Dr. Persons has a representation of a human figure distinguished by three heads seated cross-legged upon a low cuplike sofa, probably the lotus. An english rendering of the inscription on the other side of the medal runs thus:—"The bright and sacred image of a Deity, conspicuous in three figures. Gather the holy purpose of God from *them*: Love Him."* We have again, traces of the worship of a triple Deity in the northernmost regions of Scandinavia and the names of ODEN, FREA and THOR of the Scandinavian religion may be cited here with advantage.† The same belief in the Divine Trinity seems to have existed among a section of the Pythagorean Philosophers who make the second of the three sovereign Deities the son of the first and the third the grandson.' Plato, Plotinus and Amelius held that, the Trinity consisted of 'the One,' the 'Mind' and the 'Soul'.

In whatever regions this belief could have had a place, there is no gainsaying the fact that it existed in India a thousand years before it flourished elsewhere. India could have attained a knowledge of this truth by means of traditional dogmas handed down to them from very high antiquity which tn the course of so many revolving ages has never been obliterated from the minds of her people.

T. M. S.

(*To be continued*)

* Stalenburgh.

† Mallets' Antiquities.

UNIVERSITY AND INDIAN VERNACULARS.

V.

We turn to the opinions uttered in our own Senate of the University. The first opinion we choose is that of the late Professor Ranganādham who occupied a unique place in the Alumni of our Alma Mater. Like no one else who passed through the doors of our University, he possessed in himself all the equipments of the West mentioned by Macaulay and yet he was a devoted student of Tamil. In the field of English Literature, in mathematics, in philosophy and in his English, tastes and intellect, he had no peer. His advice to the assembled graduates was: "You have to cultivate the study of your mother tongue and improve it to such on extent as to make it a fitting medium for the communication of Western ideas in Science and Philosophy." Mr. H. B. Grigg, sometime Director of Public Instruction and afterwards Resident in Travancore, said, "No one can feel more strongly than I do that, if the peoples of India, with their numerous vernaculars, are ever to rise to a nobler life and greater wealth, the proportion of those who know English must be ten, nay twenty-fold of what it is, and he equally distributed among men and women, but no one strongly believes, that the great mass of the people can ever be regenerated until each Vernacular is made a fitting vehicle for carrying on that knowledge."

Capt. H. Hallect in his Convocation address exhorted the graduates, "to carry joy and gladness into a million houses and become a potent means in helping on the regeneration of the country" and "to carry that lamp of learning of which we spoke into the caves of superstition and ignorance, casting its beams in every cranny and crevice." And then that most intellectual and talented of Madras Governors, we mean, the Rt. Hon'ble Sir M. E. Grant Duff pointedly asked; "Are you satisfied with what you are doing for your own literature?

How many of you are seeking to obtain a large and scholarly knowledge of the vernaculars of South India "

He more than once on the Viceregal Gadi spoke as follows in opening the Education Commission: 'Primary education, by which I understood the teaching of the masses in the Vernacular opens a wider and a more contested field for those who think that Government has not fulfilled the duty in this respect. The education of the people in their own tongues has shrivelled and pined. This, I think, has heen a mistake, and I say so for two principal reasons: in the first place, the vernaculars are living languages of this great continent; English is a vehicle of learning and of advancement to a small minority, but for the vast bulk it is a foreign tongue, which they do not speak and rarely hear. If the vernaculars contained no literary models, no classics, I might not be so willing to recommend them; but we all know that in them are enshrined famous treasures of literature and art, while even the secrets of modern knowledge are capable of being communicated thereby in idiom and in phrases, which will be understood by millions of people to whom our English terms and ideas will never be anything but an unintelligible jargon. My second reason is even wider in its application. What is the greatest danger in India, what is the source of suspicion, superstition, outbreaks, crimes and also of much agrarian discontent and suffering among the masses? It is ignorance. And what is the only antidote to ignorance? Knowledge. In proportion as we teach the masses, so we shall make their lot happier and in proportion as they are happier, so they will become more useful members of the body politic. The main obstacles which primary education has to contend with, spring from the people themselves. As they rise in the social scale, they wish their children to learn English. The Zamindars encourage this tendency, and the Boards and Municipalities do little to drag the pendulum back. Thus we find that in some provinces primary education is almost stationary while in others it is only making slow speed. The question is really in

the main, one of money. If the means were forthcoming, I do not doubt that local Governments would be ready to adopt a more generous policy."

On another occasion he said: "As for vernaculars which must for long be the sole instrument for the diffusion of knowledge among all except a small minority of the Indian people, we found them in danger of being neglected and degraded in the pursuit of English for the sake of its mercantile value. By all means let English be taught to those who are qualified to learn it but let it rest upon a solid foundation of indigenous languages, for no people can use another tongue with advantage that cannot first use its own with ease."

In quoting the above passage, the late Governor of Ceylon observed: "If our children are taught to think, they must be taught to think in their own native language, and I do not believe in any education that takes a boy entirely out of the language in which all his wants and desires are spoken, when he is out of school, I don't think that any language which compels him to think in another language will really be an education for him or will even really be of practical instruction." Some of these opinions were set forth in the memorial to Government, forwarded by the Salem Tiruvalluvar Tamil Sangam, of which we happened to be the President, and we cull the following para from the G. O. passed by Government imposing compulsory vernacular composition. "The first remark to which those proposals give rise is that they totally exclude the classical and vernacular languages of the country as compulsory subjects. It appears to the Government that if those who have secured a university education are to do the best for the country with the education they have received, it is imperative that they should preserve a sound knowledge of the vernaculars." This line deserves to be written in letters of gold and must ever prove the "Magna Charta" for those who are fighting the cause of the vernaculars. The university had betrayed its trust and the Government had to step in with their stop-gap arrangement. And this did

not satisfy the vernacularists, and the Sanscritists were also soon disillusioned. We make no apology for the long quotations we have given in this paper, for our memory is proverbially short and some of the speakers at the last Senate Meeting went back to the old argument. We will glance at some of the less serious ones and then deal with the more serious ones advanced by a new school of men.

VI.

FAILURE OF OPTIONAL STUDY.

Optional study was in force at any time, anywhere. The study of Greek and Latin, was made compulsory at a time when the Europeans had to draw almost all their mental pabulum from these two sources; and it continued down to our own times. And then the cry in favour of the native tongues rose and it was not till recently the study of English was given that prominence that they desired. And when one entered the university, it was not the particular subject chosen for the student by the parents or the boy in consultation with his parents in view of the profession he was going to choose in a clerical life, a career in Parliament, a barrister, or medico or Engineer etc. Is this not being done by almost every Indian under-graduate? Where is the option then in regard to optional subject? What is the career open to a man who happens unfortunately to choose the Indian Languages? A school master's life for sure, and even here he fares worse than those of his fellows who chose mathematics or science? Men who have passed their M.A. in Tamil or Sanscrit have not risen to higher emoluments than Rs. 100 a month even at the fag end of their lives, unless they got drafted into the Government educational Department. And for those who as pandits have devoted their whole life time to a study of the Indian languages what inducements are open. It will be scandalous, if not true the way the best specimen of this class have been treated by our own Paternal Government. A title for sure, but this is neither the bread nor water of life which will assuage his wants even in the augustan age of Tamil

literature when the court language was Tamil; poet and pandits live on their honours alone. The seven *vallals* have been praised on account of their bounties to the Pandits. Each king had his own literary court and most of the poets of Sangam all were attached to the king or that. The most fighting king had the best of them in his Court. And they sung of love and war and the poetry of the later 'literary' period is simply jejune, and they do not reproduce the hundredth part of the simplicity, vigour and beauty of these poets of the civic days. Even in the field of religion and philosophy, it was the conflict of Hinduism with heterodox sects like Buddhism and Jainism that brought out the best that exists to-day. The British Government, brought us peace indeed for which we are truly grateful but they brought with it our mental death. The only subject that has been handled by Indians during the last 100 years is the subject of Religion and the product consists only of the most in any purāṇas and stala-mahātmyas. And if there is any in other productions of the period it is due to the spirit of controversy that had manifested itself among the different schools of Hinduism. However much we many deplore this spirit yet it must be acknowledged what fine and vigorous poetry and prose this has given birth. The market is becoming flooded with Tamil novels but with all our love for Tamil we have not touched one of them for they are mostly translations or imitations, and except a very few cannot lay claim to any originality or dignity or serving a good purpose. They are all artificial; they do not express the national activities nor the national aspirations, the struggles of the native mind nor the way out of them; no genuine passion, nor any real feeling. No war incites them, no love exalts them. There is no life in them, no play for their feelings. Their intellect is sapped by having to study a foreign language and so much, to win their bread. He is more dead than alive when a graduate emerges out of the Portals of our Alma Matter with his laurel wreaths. The further struggles

in store for him in life stare him in the face and daze him. When he enters one of the Government departments, the routine and hard work kills even the little love of learning he may perchance have acquired. His superiors do not appreciate his intelligence or his originality. He has no facilities for acquiring further knowledge or improving it by having access to good libraries or museums or laboratories, what is the good of specialising when he has no chances of improving this special study, and making it a matter of life-long happy. And then it is not the best brains that are drawn to the study of the medical languages. In the department of Education itself the best of them have felt they would have done better if they had entered some of the more Lucrative professions or departments of State, no amount of ordinary profits are of any avail. The Dravida Basha Sangam begun under the distinguished auspices of Sir S. Subramania Iyer, Sir C. Sankaran Nair, Dewan Bahadur, P. Raja Ratna Mudaliar was still born. The Tamilian Archæalogical Society which in a way took its place though alive, is not doing much work. The Tamil Sangam, due to the indefatigable labours of a single noble and we mean the late lamented P. Pandi Turaisami Tevar Avergal, on whom the Government did not chocse to bestow a single mark of recognition or appreciation has done some work but its Sentamil-kalāsālai with all the inducements offered is not much of success. The scheme for the grant of a title in oriental learning is doomed to failure. The curricula and syllabus are too hard for human flesh to bear. And the present writer's attempt to establish a college for their purpose in Madras was a failure, lot of canvassing having induced only 6 candidates to come forward. The failure of the present curricula to effect any improvement deserves a section of itself. And we will go into it in our next article.

J. M. N.

NAMMĀLVAR'S TIRUVIRUTTAM.

Continued from page 497 of No. 11, *Vol. XIII.*

Verse 39, (Nila'-t-tada'-varai.)

Heading.—The Bride, in trance-brought vision, see'ng her Lord
Informs her Female Friend of what she, thus tranced, saw.

Text.—On ev'ry side of me appear,
Shining like large red-lotus ponds
On huge emerald mountains' tops,
The beauties of the blessed eyes
Of the (1) Lord of the sea-girt earth,
Who is (2) Lord of Heav'n too, (3) and all other souls' Lord,
(4) The Lord—whose Form 's blue cloud-like, (5) who is
Lord of me!

Explanation.—Fruition—in the shape of his prep'ration ripe,
Having been pondered thus, our Seer, ponders its cause—
The Gracious Glance of God—with such intensity,
As to reach waking-vision of God's Beauteous Eye,
As in Tir'-vāy-mozhi, Decade the Sixty Sev'nth.

Verse 40, (Kola-p-pakar-kaliru.)

Heading.—The Bride, grieved at see'ng Night arrive,
Informs her Female Friend—how much
She longs to reach her exile's term
And union with her Lord regain.

Text.—One peerless el'phant decked, to wit, the sun,
Behind the setting-mountain having hid,
All el'phants black—which form night, 'fore me now
In order stand arrayed, though erst' dispersed *en masse*!
O well-decked friends! when will my Mothers see my Lord
Who 's Lord of Earth and Bliss, adorn my flowing hair
In th' most appropriate way with His fine Tul'si-wreath?

Explanation.—1. The waking vision being followed by the sense
That 'tis a vision only, *not* fruition full,
Our Seer 's again with gloom o'erwhelmed and grieves
say'ng:
"Ye Friends who 're by me while in this state, don't, alas!

Me render fit for God's Grace and present to Him!"
The Bhagavat,* a par'llel case exhibits thus:—
"Pond'ring the World's Sire—whose essential trait it is
At once (1) To Be All-great and (2) Make All others Great,
(*Vide* the Definition: "(1) Brihati, (2) brimhayati, tasmad uchyate Param Brahma. Cp. Atharva-siras, 4 "Brihad (1) brihaty (2) abrimhayati.")
Another cowherd-girl, ceasing to breathe, was freed
All temporal† rewards and punishments she had earned,
Having, by her, respectively experienced been,
By th' simultaneous tasting, in intense degree,
Of (1) Bliss and (2) grief, (1) the bliss be'ng sprung from *thought* on Him,
While (2) th' grief came from the sense of His not being *reached*."

2. The beauteous evening sun doth typify—
Souls' *knowledge*, ripened into *love*, of God.
3. "Before me now in order stand arrayed... ....."
Shows that gloom hath grown overwhelming now.
4. "My Lord, who 's Lord of Earth and Bliss," shows that ripe souls'
Relationship of love intense with God is as
Unique as that of His Eternal Brides Themselves. Cp. (1) Heb. 7, 3. "...made like unto the Son of God abideth a priest continually."
5. "Adorn my flowing hair" hints that
God's Devotees His Grace deserve.
6. By "my Mothers", th' Eternal Angels Ven'rable
Are meant, as being First in know'ng and loving-God.
Vide the Text—"Yatra Rishayah Prathama-jah......"
And, hence, all other souls' Conductors unto God.
7. "When will my Mothers see my Lord...adorn my...hair?"
This shows that souls here can but *long* to reach the Goal;

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* Bk. 10 = "Tack-chinta-vipulahlada" &c.

† Cp. 2 Cor. iv. 18. "The things which are seen are temporal; but the things which are not seen are eternal."

Fruition 's from God and His Messengers alone
[While "man proposes, God disposes" says
Thomas a Kempis too—a Christian Saint].

8. "O well-decked Friends! shows that our Seer invokes the aid
Of souls—endowed with all soul-worthy attributes.
(*Vide* the following text of Sage Apastamba :—"Abhijana-vidya-sumudetam" &c., and the Vedic text :—"Srotriyam Brahma-nistitham..." Mund., I. 2. 12.)

Verse 41, (Enr-um-bun vadai).

Heading.—Touched by the breeze, the Bride exclaims aggrieved

Text.—E'er-mischievous this breeze to be,
By straight experience I have known.
But that 'tis of such cruel nature as now 's found
I never knew before or had the least hint of! *
At this time, when the Lord who rides the Bird
Winged with (1) Ved-Doctrine and (2) Ved-Discipline,
So as to crush the wicked—howe'er strong, does not
In mercy, come and save me, this strong breeze,
To public scandal me exposing, stands,
And my destruction works with steadfastness!

Explanation.—Denied enjoyment while be'ng eager for the same
Our Seer, loathing all things else, as follows cries,
"The greatness of souls' grief, is e'er proportioned to
The greatness of the object they desiderate.
The missing of God's presence, therefore, brings our Seer,
Far greater grief than all he erst missed ever gave.
The depth of this pain worldlings cannot gauge, and hence
Traduce the Saintly suff'rers and their suff'ring's cause
By ev'ry Saint on earth they thus addressed have been:—
'I hear a voice you cannot hear,
'Forbidding me to stay; †

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* "The wind irritates me" says the lady Favourite in Victor Hugo's *Fantine*. (See p. 137, Vol. 1, of Les Miserables in 5 Vols., London. George Routledge and Sons Ltd., Broadway, Ludgate Hill, 1896.)

† i. e. "stay with you."

I see a hand you cannot see,
Which beckons me away!'

Notes.—(1) "Such an inquiry" (into the Hindus' incomparably admirable modes of seeking God pursued through "a hundred generations" with the utmost "intensity" of feeling, says Dr. Miller, Principal of the Madras Christian College, "can have no interest, and in fact no meaning, to those who acknowledge no divine element (1) in the universe and (2) in the history of man—to those who regard all that men perceive and all that they are, as a thing meaningless and inert which has no soul to animate or ruler to direct it" *Christian College Magazine* for April 1895.

(2) Cp. the following passage of Ruskin's *Lectures on Art* (Clarendon Press, Oxford, 1870, p. 22):—"I think that general public feeling is also tending to the admission that accomplished education must include, not only full command (1) of expression by language, but command (2) of true musical sound by voice, and (3) of true form by the hand."

Our "Turya-trika" or "Pleasure-Producers Three,"
"Are (1) Song and (2) Instruments and (3) Gestures, well combined.'

In p. 15 of his said work, Ruskin makes, also the following observations on the extraordinary power evolved, in successive generations, by the law of heredity:—"Now, when powers of fancy, stimulated by this triumphant precision of manual dexterity, descend uninterruptedly from generation to generation, you have at last what is not so much a trained artist, as a new species of animal, with whose instinctive gifts you have no chance of contending"

(3) A remark, exactly similar to that contained at the close of the last extract, had Warren Hastings, long before been made as to the superior trustworthiness of modes of thought developed by Hindu devotees, through countless generations, in the way of pure and intense meditation on God. (Intro. to Wilkins's English translation of the Bhagavad Gītā).

A. G.

POETRY OF ST. APPAR.

Concluded from page 510 of No. 11, Vol. XIII.

In St. Appar's Devaram, we find excellent descriptions of hills and mountains, but we can't find in it anything about the snowy rocks, chalky cliffs or barren crags. For our hills are ever full of life and sometimes we find in them even the king of the beasts, * and so there needs no saying about tigers, leopards or jackals. Our sage seems to be aware of the art of elephant-catching †, and to have spent a considerably long period in our mountainous districts. Whatever may be the cause that led him to the mountainous tracts, it cannot be doubted that he was in the habit of gazing with a child-like curiousity the sources of rivers, and thus he came to know by direct perception, how the streamlets that ran down from the top of hills ‡ blended § together to form a roaring river which carries along with it various ¶ mountain products,

* "அரிகுலமலிந்தவண்ணா மலையுளாரபவரின்மிக்க
வரிமிகுவண்டுபண்செய் பாதநான்மறப்பிலேனே."

—திருவண்ணாமலை-திருநேரிசை-Stanza 6, ll. 3 4.

† *Cf.* "வேழம்பற்றைவர் வேண்டிற்றுவேண்டிப்போய்
ஆழம்பற்றிவீழ்வார் பலவாதர்கள்.
கோழம்பத்துறை கூத்தன்குரைகழல்
தாழும்பத்தர்கள் சாலச்சதுரரே."

—திருக்கோழம்பம்-திருகுறுந்தொகை-Stanza 1.

‡ "மலையார்திரளருவி பொன்னிசூழ்ந்த
வலஞ்சுழியேபுக்கிடமா மருவினாரே."

—திருவலஞ்சுழி-திருத்தாண்டகம் l 4 of the
only Stanza now available.

§ "மிக்கனைதிசையுமருவிகள்
புக்குகாவிரி போந்தபுனற்கரை."

—திருக்குரக்குக்கா-திருக்குறுந்தொகை Stanza 4 ll 1-2

¶ "மலைப்பண்டம்கொண்டுவருநீர்ப்பொன்னி
வலஞ்சுழியின்மேவியமைந்தன்பண்டாய்"

திருவலஞ்சுழியும்-திருக்கொட்டையூர்யோச்தம்

—திருத்தாண்டகம்-Stanza 2 l 3.

leaves,[1] mossy plants,[2] sand[3] and clayish mud. These things trivial though they may be, are detailed in a very picturesque fashion in some of his chapters.

In our country it is only the upper parts of mountains that can make us realise the full significance of the term 'crystal-water'-Rivers and tanks in the Tamilian land are seldom colourless. A current of clean, light and transparent water falling from the irregularly curved rocks of mountains before concave places of resort in the upper part of hills is therefore a magnificent spectacle in full moon days. Such a site is described in stanza 5,* of the chapter entitled திருவலம்புரம்-திருநேரிசை. Not far off from the foot of the hill is the merry beach. The city of Tiruvalampuram † and the fields around are the chosen minions of nature. The saivaite devotees therein with flowers, full of honey in their hands sang hymns in the temple of Valampuranathar, the site above referred to, pleased the Almighty with their devotion, enjoying themselves the blessings of the natural phenomena.

St. Appar's rivers which possess their own individual colours are typically Tamilian. The havoc of their floods ‡

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[1] Cf "மந்தாரமுந்திவருநீர்ப்பொன்னிவலஞ்சுழியின் மன்னுமணாளன் கண்டாய்
—திவஞ்சுழியும்-திருக்கொட்டையூர்க்கோடீச்சரமும்
திருத்தாண்டகம் Stanza 3 I 3.

[2] Cf "மைக்கொண்மயிற்றழைகொண்டுவருநீர்ப்பொன்னி
வலஞ்சுழியான் கண்டாய்."
—Do Stanza 5 I 3.

[3] Cf "வண்டலொடுமணற்கொணரும் பொன்னிநன்னீர்வலஞ்சுழியார்."
—திருவீழிமிழலத்-திருத்தாண்டகம் Stanza 9 I 3.

* Cf "சுருளுறுவரையின் மேலார்துளங்கிளம்பளிங்குசிந்த
விருளுறுகதிர் நுழைந்த விளங்கதிர்பசலைத்திங்க
ளருளுறுமடியரெல்லா மங்கையின்மலர்களேந்த
மருளுறுகீதங்கேட்டார் வலம்புரத்தடிகளாரே."
—திருவலம்புரம்-திருநேரிசை,

† Vide திருவலம்புரம்-திருத்தாண்டகம், a chapter in the third Tirumurai of St. Appar.

‡ Cf "கையனைத்துங்கலந் தெழுகாவிரி
செய்யனைத்திலுஞ் சென்றிடுசெம்புனல்
கொய்யனைத்துங் கொண்டுங்குரக்குக்கா
ஐயனைத்தொழுவார்க் கல்லலில்லையே"
—திருக்குரக்குக்கா-திருக்குறுந்தொகை Stanza 3.

in the lands along their course was not quite pleasant to the feelings of St. Appar. Perhaps he anxisusly watched at times the slow method with which the floods subsided, and the oozing of water, in the sandbanks * created by them, undergoing the automatic process of filteration. Such landscapes in the *Devaram* are never meagre but are rich in the heterogenous † elements that adorn them. We have in them neat perspectives and sublime visions. We find a splendid art with apparently useless materials. Even the fishes that ran up and down the stream did not fail to attract the attention of those (like our Saint) who passed by the river. They ran in hosts through several branches to the ponds and other permanent reserviors ‡ of the city.

The critics of St. Appar may say that his pictures are sometimes gaudy. If it were so, the gaudiness belongs only to the original for which the artist is not all responsible. His pictures are exact copies of their originals. Every visible portion of them had a distinct moral tone and meaning which revealed themselves according to the nature of the individual and in portion to his understanding of the mechanism of the universe. The devotees who bathe in the open air early in the morning can only take us to a temple of Siva §. Even the

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* *Cf* "எட்டவிட்ட விடுமணலெக்கர்மேற்
பட்டநுண்டுளிபாயும் பராய்த்துறை
சிட்டன்சேவடி சென்றடைகிற்றிரேல்
விட்டுநம்வினை யுள்ளனபாயுமே."

—திருப்பராய்த்துறை-திருக்குறுந்தொகை Stanza 8.

† *Cf* "குன்றடைந்தாடுந்துளிர் பொழிற் காவிரியின்கரைமேல்
சென்றடைந்தார்வினை தீர்க்கும்நெய்த்தானத்திருந்தவனே."

—திருநெய்த்தானம்-திருவிருத்தம் Stanza 3 ll 3 4.

‡ *Cf* "செங்கயல்சேய்கள்பாய்ந்து தேம்பழமினியநாடி
தங்கயந்துரந்துபோய்ந்து தடம்பொய்கையடைந்துநின்று
கொங்கையர்குடையுங்காலைக் கொழுங்கனியழுங்கிஞர
மங்கலமனையின்மிக்கர் வலம்புரத்தடிகளாரே."

திருவலம்புரம்-திருநேரிசை Stanza 7,

§ *Cf* "முத்திசையும்புனற்பொன்னி மொய்பவளங்கொழித்துந்தப்
பத்தர்பலர்சீர்மூழ்கிப் பலகாலும்பணிந்தேத்த
வெத்திசையும்வானவர்க ளெம்பெருமானெனவிறைஞ்ச
மத்திசையாமையாறற்களாய் நானுய்ந்தேனே."

—திருவையாறு-பண்-பழந்தக்கராகம் Stanza 9.

bazaar women who did not hesitate to bathe in a river even when it is brimful did not fail to remind our sage of their gracious trade in costly garlands* and aromatic pastes which are used in decorating the Śivalingam. Although we find no direct link to connect every secular action to a religious performance, an effect of association is produced by suggestions at least.

Even the streets of a busy town are not excluded from the subject matter of St. Appar's lyrics. The chapter entitled திருவாரூர் திருவாதிரைத்திருப்பதிகம் is his description of an *Āruthrā* festival. It does not lack behind the rejoicings that we celeberated on the night of the Coronation Durbar Day! To an enthusiastic Śaivaite, is there a greater pleasure to the sight than the decorations in honour of a festival of Śiva, the music in the streets illumined by lights and reflectors of precious stones, the crowd of visitors comprised of the good and the bad, the healthy and those that pray for the cure of their diseases, the ideal bhaktas and those that pray for attaining their wordly desires, all mingled together before the procession itself that is proceeding with comely damsels in the front who are followed by a batch of sham devotees who wear ashes and sing songs in praise of the Almighty more for the pleasure of accompanying the nymphs? In spite of the large number of objects that present themselves to an observer in a very clumsy fashion in the moving procession, which is likely to confound the most skilful artist, our calm saint, like the extra rapid films of photography, has taken out a vivid detail of the scene making every element in it appear clear and distinct, not even one marring the beauty of another.

The chapter "திருவாரூர்-பண்-சீகாமரம்" which preceeds the said திருவாரூர் திருவாதிரைத் திருப்பதிகம், may logically succeed it.

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* *Cf* "அம்மலர்க்கண்ணியரஞ்சஞ் செந்துவர்வாயினையார்
வெம்முலைசாந்தம் விலைபெறுமாலையெடுத்தவர்க
டம்மருங்கிற்கிரங்கார்தடந் தோண்மெலியக்குடைவார்
விம்மும்புனற்கெடிலக்கரைத்தே யெந்தைவீரட்டமே."
—திருவதிகை-திருவிருத்தம் Stanza 3.

For we feel in it the after effect of a festival, a calmer atmosphere, and a lessening of the people's agitation. Even the voice of our Saint shows that his physical frame was somewhat exhausted and it demanded a temporary rest. Yet he looked with a true philosophic contempt, at the pials crowded with several religionists who waste their time in their peculiar ways. The pomp of many-storied houses and lofty mansions on which pinions fly made but a passing impression on him. To him they were not more beautiful than the bounties of nature in their streets and adjacent fields.* They did not please him so well as the female crab † that waits on a ridge in the field anxiously awaiting the arrival of its mate or the lusty birds ‡ that bask in the sun by the side of falling fruits (of mangoes and other fruit yielding trees) twisting themselves and coaxing their companions to the adjacent bowers, or the swan § that swings in sleepy posture on the ripples of stagnant

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* *Cf* "ஓங்குதெங்கிலையார் கமுகிளவாழைமாவொடுமாதுளம்பல
தீங்கனிச்சிதறுந் திருவாரூரம்மானே."
—திருவாரூர்-பண்-சீகாமரம் Stanza 4 ll 3, 4.

"முடங்கிருன்முதுநீர்மலங்கிளவாளை செங்கயல்சேல்வரால்களி
றடைந்ததண்கழனி யணியாரூரம்மானே."
—Do Stanza 2 ll 3, 4.

"பெரியசெந்நெற்பிரம்புரி சேந்தசாலிதிப்பியமென்றிவையகந்
தரியுந்தண்கழனியணியாரூரம்மானே."
—Do Stanza 7 ll 3, 4.

† *Cf* "வளைபிரிந்தவலவன்போய்ப் புகுந்தகாலமுங்கண்டுதன்பெடை
திளைக்குந்தண்கழனித்திருவாரூரம்மானே."
—Do Stanza 9 ll 3, 4.

‡ "அருகெலாங்குவளைசெந்நெலக விலையாம்பனெய்த
றொருவெலாந்தெங்குமாவும் பழம்விழும்படப்பையெல்லாங்
குருகினங்கூடியாங்கே கும்மலத்திற்குலர்த்தி
மருவலாமிடங்கள் காட்டும்வலம்புரத்தடிகளாரே."
—திருவலம்புரம்-திருநேரிசை Stanza 8.

§ "பாசிலொள்வாள்போன்மறியு மணிநீர்த்தெரிகுதி
பூசலையாடியங்கொண் சிறையன்னமுறங்கலுற்ருர்
பாசறைநீலம்பருகிய வண்டுபண்பாடல்கண்டு
வீசுங்கெடிலவடகரைத்தே யெந்தைவீரட்டமே."
—திருஅதிகை-திருவிருத்தம் Stanza 1.

water on which the glare of the summer sun produces an appearence similar to a new sharp sword drawn from its sheath. For, our sage enjoyed the beauties of *Vasantham* season always beyond the limits of a village *Naththam.*

As St. Appar is stated to belong to the agricultural community, his astronomical knowledge may not be uncommon to his caste occupation. His perception of the celestial phenomena was as analytic as that he directed towards his lawns and the violets of the grass, to his paddy fields and the tender tropical flowers that bloom therein. He seems to be far in advance of his contemporaries in the field of meteorology. He had no faith in the puranic theory of clouds that they are independent and permanent entities which drink salt water in the sea to urinate fresh one on the mountains. In one place in his *Devaram* he uses the word 'watery vapour'* to mean the dark clouds that screen the sun. Though he is prone to equivocate in matters that revolutionise † the current ideas for reasons best known to himself, we do not fail to notice that his head was very scientific which without any additional information may be considered as a miracle in itself for his century. His poems conclusively show that he spent his time during several rainy nights in winter observing patiently the motions of the electrified clouds ‡ noting the connection between certain forms of lightning and rains with poetic curiosity. Even in such dark nights he closely observed the change of colour in the black clouds when they were being converted into rain.§ Perhaps

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* *Cf* "நீராவியான நிழலேபோற்றி"
—ஸ்ரீகைலாயம்-போற்றித்திருத்தாண்டகம் Stanza 5, l. 3.

† "வானகத்தில்வளர்முகிலை"
—திருமாற்பேறு-திருத்தாண்டகம் Stanza 8, l. 1.

‡ *Cf* "மைவானமிடற்றானை யவ்வான்மின்போல்வளர்
சடைமேல்மதியானை மழைபாயெங்கும்
பெய்வானை ...."
—திருவீழிமிழலைத்-திருத்தாண்டகம் Stanza 6, l. 12.

§ "மின்னானை மின்னிடை சேருருவினானை.
வெண்முகிலாயெழுந்து மழைபொழிவான்றன்னை."
—திருஆவடுதுறை-திருத்தாண்டகம் Stanza 2, l. 1.

it is then that he came to know that certain species of field frogs with yellowish limbs make noise exactly like the country tom-tom * counterfeiting the warnings of village *vetti* in his midnight rounds.

Having viewed St. Appar's Devaram in the light of the main classifications of English poetry, let us now briefly discuss under what headings of the Tamilian divisions it may safely be brought in. None can gainsay the fact that St. Appar was an *Āusu Kavi* or a poet who could sing a poem or any subject off-hand. Now-a-days we may be sceptical about it, though our forefathers in so late as the beginning of the last century considered it but an ordinary feat. From the Sangam period downwards to Kalamegam, we have myriads of such poets. It is but a kind of rhetorical training, a training to deliver speeches in poetry. This was the evil which retarded the growth of prose literature in Tamil.

Even if we were to reject the version of Sekkiḷar that St. Appar was capable of delivering hymns without previous thought or intimation, we cannot refuse to give weight to the internal evidence in the Devaram itself which supports Sekkiḷar and the popular view. St. Appar seldom speaks about his own merits. But he speaks slightly about the art of singing or composing poems as one of special training and long practice.† He alludes in one‡ of his stanzas sung at

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* *Cf* "பைங்காற்றவளைபறைகொட்டப் பாசிலைநீர்படுக
ரைங்காற்குவளைமேலுலாவி யுயிர்ப்பவருகுலவும்
செங்காற்குருகிவைசேருங் கெடிலக்கரைத்தே
வெங்காற்குருசிலைவீரனருள் வைத்தவீரட்டமே."
—திருவதிகை-திருவிருத்தம் Stanza 2.

† *Cf* "பத்தனாய்ப்பணிந்தடியேன் தன்னைப்பன்னாட்பாமாலைபாடப்
பயில் வித்தானை............................"
—திருமுதுகுன்றம்-திருத்தாண்டகம் Stanza 3, l. 2.
and also l. 1 Stanza 3 of திருப்புள்ளிருக்கும் வேளூர்-திருத்தாண்டகம்.

‡ "திறக்கப்பாடிய வென்னினுஞ்செந்தமிழ்
உறைப்புப்பாடி யடைப்பித்தாருண்ணின்றார்
மறைக்கவல்லரோ தம்மைத்திருவாய்மூர்ப்
பிறைக்கொள்செஞ்சடை யாரிவர்பித்தரே."
—திருவாய்மூர்-திருக்குறுந்தொகை Stanza 8.

Tiruvoymoor of his having been called upon to open the doors of the Śiva's temple at *Vedāraṇyam* by his hymns in praise of the Almighty. The last* hymn reveals the momentary indignation of our sage at his request not being complied with till nine stanzas were uttered. So without further dilation, we shall proceed to see whether St. Appar can be styled *Chitra Kavi* as well.

Let us now see what is meant by the term 'Chittra Kavi' (சித்திரக்கவி) before beginning to discuss whether St. Appar is entitled to be so designated. Every one of us know what it is and yet none of us can give an exact definition of it. Dandiyasariyar who may be expected by us to give a definition carefully avoided this task. We have only one *sūtram* in *Daṇḍi Alaṅkāram* (தண்டியலங்காரம்) wherein a dozen species of Chitra Kavies are stated to belong to the genus மடக்கு or the highly evolved puns. The vagueness of the Sūtram lies in his not even hinting at the differentia. The ingenious commentator to our sad disappointment adds but a footnote to the effect that as there is the adverb 'உம்' (which corresponds to the English 'also') in the sūtram, he enlarges the list of the author by adding eight more to the number; but he does not care to do the most important duty to point out the necessary ingredients for the construction of a chitra kavi. When the matter is minutely looked into, we cannot but sympathise with the said grammarian and his annotator for their helplessness in the premises. Owing to the continuous progress of civilisation and new inventions in arts and science, no hard and fast line could safely be drawn by them restricting the scope of this mechanical poetry. Therefore it is that we hear of the specimens of *Padma Bantham*, Rādha Bantham and other forms not mentioned by *Daṇḍiyalaṅkāram* or its notes. To-day

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* "அரக்கனைவிரலா லடர்த்திட்டநீ
ரிரக்கமொன்றிலீ ரெம்பெருமானிரே
சுரக்கும்புன்னைகள் சூழ்மறைக்காடரே
சரக்கவிக்கதவந் திறப்பிம்மினே."

—திருமறைக்காடு-திருக்குறுந்தொகை Stanza 10.

none can object to the form either of a *Steamer-Bandham*, or an *Engine-Bandham* or a *Tram-Car-Bandham*, if they can be artistically composed.

St. Appar's conception of *Chithra Kavi* was never narrow. He knew full well how and when he ought to use this rare weapon. He dived deep into the meaning of the rules of our grammars and understood the purpose that underlies all *Alaṅkārams*. Like all great poets, his object was never to make a show of his poetical capabilities and so he never liked to decorate his verses with gaudy ornaments. He did not desire to obstruct the free flow of his metaphysical thoughts or to twist words or sentences according to the convenience of a form or mould. But in spite of the careless ease with which all his hymns were sung, many artistic shapes rise here and there (in his Devaram) of their own accord, and we are surprised with ornamental fretwork even in the common plane of his * poems.

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* Note the peculiar arrangement of words in the lollowing stanza:—

"நிலையிலாவூர்மூன்றொன்ற நெருப்பரிகாற்றம்பாக
சிலையுநாணதுவுநாகம் கொண்டவர்தேவர்தங்க
டலையினாற்றரித்தவென் புந்தலைமயிர்வடமும்பூண்ட
விலையிலாவேடர்வீழி மிழலையுள்விகிர்தனாரே."

—திருவீழிமிழலை-திருநேரிசை Stanza 4.

Herein "நிலையிலா" which means 'ever-moving' or 'not stationary' has a synonym elsewhere 'liable to be destroyed.' Hence it here exhibits a germ of dramatic irony by the peculiar arrangement of words in the first line. Again 'ஒன்ற' which means 'for the purpose of destroying', may also be taken as 'having come to one spot' which may claim to be its synonym with equal propriety. Again 'நெருப்பரிகாற்று' is the co ordination of three words which respectively mean *Agni*, *Vishnu* and *Vāyu*. But the selection of the words is such that the phrase may be made out from the same permutation in which 'நெருப்பரி' is a proper adjunct of the word 'காற்று'. The pun on the word நாகம் in சிலையுநா ணதுவுநாகம்' may be extended as 'நாகம் கொண்டவர்தேவர்' for external appearance. The learned pundits may judge whether this kind of 'மடக்கு' was ever conceived by Daṇḍiyāsiriyar or other grammarians.

The chief difference between the ideas of the orthodax grammarians who expounded the rules for the beauties and arts of *chittram*, and those of our saint which we may infer from the model compositions that can be selected from his Devaram, lies in the fact that the former limited the unit of chittram to a single stanza whereas the latter considered the chapter itself as a unit or a single figure. This is the reason why the pun or மடக்கு in the chapter entitled "திருஅதிகை திருவீரட்டானம்—கொப்புளித்த திருநேரிசை" goes beyond the scope of the first five sūtrams of the section on the சொல்லணியியல் of Daṇḍiyalankāram. In the *Devāram* the stanzas in any chapter are not treated as isolated bits arranged in a row, but they seem to have been considered by their author as members of an organic whole, having life and definite function in the chapter.

St. Appar, in spite of the views of the orthodax grammarians, did not hesitate to repeat the same word with the same meaning for carrying out certain artistic designs. For he knew even if the same word with the same meaning be used in a *proper* way, it cannot jar the trained ear but on the other hand would be conducive to the melody of the poem and the emphasis of its thought. His scope having been enlarged by him from the range of a stanza to that of a chapter, he began to pun on words, phrases and sentences of one stanza by repeating them in artistic ways in the other stanzas of the chapter *; and so his *chittrams* were drawn with new materials and in improved colours. Further he extended its sphere even to the serial order of the Tamilian alphabet † and the numbers of arithmetic.‡

* *Cf.* "கோயிற்றிருநேரிசை." which begins with the line
"செஞ்சடைக்கற்றை முற்றத்திளநிலாவெறிக்குஞ்சென்னி."
also vide stanzas 9 and 10 where the same line is presented as different by a slight alteration ["விருத்தனாய்ப்பாலனாகி விரிநிலா வெறிக்குஞ் சென்னி etc., and "பாலனாய் விருத்தனாகி பனிநிலா வெறிக்குஞ்சென்னி etc.]

† *Cf* "சித்தத்தொகை—திருக்குறுக்தொகை."

‡ *Cf* தனித்திருக்குறுந்தொகை which begins with the line
"ஒன்றுவெண்பிறைக கண்ணியோர்கோவணம் etc.
and also "விடந்தீர்த்தபதிகம்—பண்-இந்தளம்" sung before the corpse of Appudi's child.

These seem to be the broad basis for the creation of the ornamental poetry of St. Appar- It should not be presumed that St. Appar wanted to overthrow the old models. In many places he adopted them and it is possible to find at least a single illustration for almost every specimen of சொல்லணி and 'பொருளணி' (artistic arrangement of thoughts) in his Tevāram. And in adopting them he never did any thing blindly but handled them so craftily that whenever he found a necessity, he mended, modified or improvcd them. Whether any sanskrit models of chittra kavi were imitated by him or not is one which should be settled by our pundits after minute search and examination of the Tirumurais.

The word "Madurakavi" (மதுரகவி) literally means either a sweet poem or a sweet poet. Some of his poems are both short and sweet.* The apparent cause of this seems to be, partly the harmonious flow of his thoughts, and partly the peculiar arrangement of words and the (இனம்) classes of letters which produces a fine music. Even when he mixed harsh criticisms with ludicrous descriptions, the poem retains its sweetness.† The secret of the charm in the stanzas of St. Appar's Tevāram does not lie merely in the permutation or combination of words or letters.‡ It is not one even of any conscious arrangement of thoughts. For it is the enchanting personality of our sage that exhibits its feature in his poems. In them we see his heart, his gentle spirit, wit, humour etc. As

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* The second Tirumarai of St. Appar.

† "செதுகறமனத்தார்புறங்கூறினுங்
கோதுகறக்கண்ணிமேனான்பிகள்கூறினும்
பொதுவினையகன்பூந்துருத்திநகர்க்
கதிபன்சேவடிக்கீழ்நாமிருப்பதே."

—திருப்பூந்துருத்தி-திருக்குறுந்தொகை Stanza 9.

‡ The metre of St. Appar's "சிவனெனுமோசை" and Sambandar's "வயுறுதோளி" are practically identical in Sandam. Yet the former is intensely sweet aad gentle whereas the latter is very dignified and majestic.

the sweetness pervades every molecule of an Indian cake, his personality penetrates through and through every pore of his Tevaram, and thereby vivifies all its literary and artistic beauties.

In conclusion the only question that remains to be answered is whether St Appar may be disignated as 'Visthāra Kavi' (விஸ்தாரகவி). This term like many in our languages possesses but a vague connotation. It roughly means in English 'a voluminous poet' whose composition has both quality and quantity. Yet what is the minimum number of verses which one ought to compose for claiming this title has not yet been marked out by our pundits. A poet writing less than a thousand stanzas will certainly hesitate to assume this grand name; but one who composed more than ten thousand good verses need not so hesitate. The traditional accounts show that our sage sang nearly eighty-four thousand verses. This does not seem impropable, though we have now only four thousand and odd stanzas in his Tevāram. He never seems to have sung less than ten stanzas at a time. To compose ten stanzas every day would have been nothing to poetic merit. The traditional version fixes only an average of about seven stanzas per *diem* from the beginning of his career as a Śaiva Sanyāsi. It is an undoubted fact that what we possess in St. Sambandar's is not more than a third of his composition' When this is so in spite of the large retinue of the disciples who followed him almost from the beginning of his career to the end of his life, it may easily be imagined what ought to have been the fate of the poems of one who was too humble to proceed with a number of disciples in a public place, manifesting pomp or greatness. Our sage never cared to point out to the public what would be the benefits that one would be deriving by reading or repeating his poems, but very fond of saying that he knew very little of Tamil or of the poetic

art.* Owing to these disadvantages many of his poems were not taken down in writing, and many sank into oblivion through the havoc of the white ants in the cudjan leaves which preserved a small proportion of his songs. His indefatigable spirit, in spite of his frail constitution * made him visit not less than one hundred and thirty two shrines actively spending some days at least in each shrine, spontaneously singing hymns and caring little to preserve them ; he must have left us a gigantic (poetic) work, had he been less modest and humble. Even now, Tamil scholars will not find fault with one, if one should call St. Appar a *Visthāra Kavi* without going behind the records of the three Tirumurais.

E. N. T.

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* *Cf* "பன்னியசெந்தமிழறியேன் கவியேலமாட்டே
னெண்ணொடுபண்ணிறைந்தகலைகளாய
தன்னையுந்தன்றிறத்தறியாப்பொறியிலேனைத்
தன்றிறமுமறிவித்துநெறியுங்காட்டி
யன்னையையுமத்தனையும்போலவன்பா
யடைந்தேனைத்தொடர்ந்தென்னையாளக்கொண்ட
தென்னெறும்பியூர்மலைமேன்மாணிக்கத்தை
செழுஞ்சுடரேச்சென்றடையப்பெற்றேனானே."
—திருவெறும்பியூர்-திருத்தாண்டகம் Stanza 1.

* *Cf.* "பிணிவிடாவாக்கைபெற்றேன் பெற்றமொன்றேறுவானே
பணிவிடா விடும்பையென்றும்பாசனத்தழுந்துகின்றேன்
றுணிவிலேன் றூயனல்லேன் றாமலர்ப்பாதங்காண்பா
னணியனாயறியமாட்டேனதிகைவீரட்டனாரே."
—திருஅதிகைதிருவீரட்டானம்-திருநேரிசை Stanza 9.

WHAT IS FAITH.

What thing is faith? Ask thou the gleesome boy
Who for the first time breasts the buoyant wave;
'Tis faith that leads him with adventurous joy
To follow where they plunge, his comrades brave.
Ask thou the boor who eats and drinks and sleeps,
And loves and hates and hopes, and fears and prays,
Fishes and fowls, and all that silence keeps,
And, where life's sign-post points his path, obeys.

(2)

Or ask the sage, with subtle-searching looks,
Well trained all things in heaven and earth to scan;
Or ask the scholar primed with Vedic books;
All live by faith of what is best in man.
Or him, sharp-eyed, with fine atomic science,
The loves and hates of lively dust pursuing;
Who tortures Nature with all strange appliance
To drag to light the secret of her doing.

(3)

Ask thou the captain who with guess sublime
Mapped forth new worlds on his night-watching pillow,
And saw in vision a fresh start of time,
Big with grand hopes beyond the Antartic billow.
Ask thou the soldier who on bristling lances.
Rushes undaunted, breathing valorous breath,
And where his leader cheers him on, advances.
To glorious victory o'er huge heaps of death.

(4)

Or ask the patriot who, when foes were strong,
And faithless friends had sold their rights for pelf,
Waits till harsh need and shame rouse the base throng
Into the high-souled echo of himself.

Ask thou the statesman, when the infuriate mob
    Brays senseless vetoes on his wisest plans ;
Unmoved he stands, his bosom knows no throb ;
    His eye the calm evolving future scans.

(5)

Or ask the martyr, who, when tyrants tear
    His quivering flesh, with calm assurance dies ;
Sweet life he loves, but scorns to breathe an air
    Drugged with the taint of soul-destroying lies.
In such know faith, faith or in man or God,
    In thine own heart, or tried tradition's stream ;
'Tis one same sun that paints the flowery sod,
    And shoots from pole to pole the quickening beam.

(6)

God is the power which shapes this pictured scene,
    Soul of all creatures, substance of all creeds ;
Faith intuition quick and instinct keen
    To know His voice and follow where He leads.

T. M. S.

J. N. FARQUHAR AND SAIVA SIDDHANTA.

Extract from the "International Review of Missions" Vol. II, No. 7, pp. 586, 587:—

Of the many systems into which the Šaivite stream of Vedānta teaching has spread out the Šaiva Siddhānta possesses by far the richest literature, and holds the greatest place in the life of South India. The sect accepts the canon of the Vedānta as interpreted by Nilakaṇṭha, and looks back also to a series of Sanskrit works called Āgamas, which regulate the worship and practice of Šaivites, and to a group of poet-saints, whose Tamil hymns are sung in the temples. The teaching of the Siddhānta was systematized in fourteen theological works written in Tamil in the thirteenth and following centuries. The Rev. H. W. Schomerus, who for some eleven years has been a missionary in South India, has explored this Tamil dogmatic, and *Der Šaiva Siddhānta* is a full exposition of the teaching contained in it. Hitherto our information about the sect has been very fragmentary, and has had to be gathered from a number of books and innumerable articles. The present work will now obviate that necessity for all who read German. Mr. Schomerus is to be congratulated on the care and thoroughness which characterize his work throughout. He follows his authorities with the utmost faithfulness, and is a clear-sighted and most sympathetic expositor. His book is a most valuable addition to the literature of Hinduism, and will be heartily welcomed by all scholars.

Mr. Nallasvāmi Pillai is a leading modern exponent and defender of the system. His *Studies in Saiva Siddhānta*, if taken along with Dr. Pope's *Tiruvāšagam*, form the best help available in English for understanding the sect ; and they have the further interest of showing us the sytem battling for life amid the storms raised by western thought.

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"ĀGAMIC BUREAU NOTES."

Lectures by Srimat Svāmi Vedachalam at Calcutta :—

On the 13th April 1913, Swami delivered at the Madras Social Club an able and interesting lecture on the Historicity of Saint Tirujnanasambandha. Mr. T. K. Acharya, B.A., L.L.B., presided on the occasion and at the end of the lecture spoke in terms of high appreciation the value of the lecture and the interesting way in which it was delivered.

On the 16th of April, 1913 the Swami delivered his second lecture on "The Relation of Sankhya and Saiva Siddhānta," in the Theosophical Hall at Calcutta, with Mr. Hirendra Nath Dutta, M.A., B.L. in the Chair. The time occupied by the lecture was nearly an hour and a half without break and during this period the large and enlightened audience remained spell-bound listening to the very able and impressive discourse with undivided attention. The Chairman closed the proceedings of the meeting by some pertinent remarks on the subject and thanked the Swami for the valuable instruction he gave of Saiva Siddhānta to the enlightened men of Calcutta.

On the 27th of April, 1913, a third lecture on "Bhaktiyoga" was delivered by the Swāmi in the Madras Social Club. The meeting was presided by Mr. T. K. Acharya B.A., L.L.B. The very fine and heart-melting discourse of the Swami moved the large audience to tears. The lecture occupied nearly two hours and a half although the audience knew it not till the end having their attention been completely absorbed in the subject all the while. The meeting was closed by a short speech from the Chair.

These three lectures of the Swami kindled the religious feelings of many a thoughtful gentleman of the City so much that they all felt the necessity of having a Religious Association to devote their leisure hours to the study of such reasonable and scientific systems of philosophy as Saiva Siddhānta and Vishishtādwaita. And as suggested by the Swami a private meeting was called at the premises 9-2, Arpuli Lane, and a religious society by the name of "Samarasa Sanmārgha Sabha" was formed accordingly. The Swami was requested by the

members to be the President-Founder of their society. Mr. T. K. Acharya, B.A., L.L.B., and Mr. Ethirajalu Mudaliyar were elected as Vice-Presidents, Mr. V. Govindaraju, B.A., as Secretary. Almost all the influential men have joined the Society, and the members chiefly consisted of Madrasis who settled in Calcutta.

Then as proposed by the members of the above Sabha, an inaugural meeting of it was held at the premises of the Madras Social Club on the 4th of May 1913, when the Swami was requested to take the Chair. In response to the call from the chair, Mr. T. K. Acharya, Mr. Ethirajalu mudaliar and others spoke dwelling upon the aims and objects of the society and the admirable, disinterested and very benificial work the Swami was doing for the cause of "Saiva Siddhānta" and other Indian religions. Thereupon the Swami rose amidst cheers and delivered his fine inaugural address on "Saiva Siddhānta." At the close of the lecture Mr. Acharya rose and spoke very highly of the talents of the Swami and in behalf of the Samarasa Sanmārgha Sabha thanked the Swami, garlanded him, and presented him a superior Silk cloth as a mark of their esteem and respect. The Swami accepted the present with great pleasure assuring them that he would preserve it very carefully as a token of their love and affection. Then the Swami bidding farewell to the members of the Society and friends at Calcutta in touching terms dispersed the meeting with a prayer.

The Swami next went to Benares on the 7th instant.

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Saiva Siddhānta Samāja Lectures :—

Mr. K. Kuppusami Mudaliar, Secretary of the Saiva Siddhānta Mahā Samājam, delivered a lecture on "Non killing" at the newly established Saiva Siddhānta Saba at Trichinopoly on Monday the 16th June 1913.

On 23-5-13, Mr. Mani-Tirunavukkarasu Mudaliyar, one of the Directors of the Samāja, delivered a lecture on "Bhakti Yoga"; Mr. K. Kuppusami Mudaliar, Secretary of the Samāja, delivered a lecture on "நல்லறம்" (Best Charity). The above lectures were delivered under the Presidency of Srilasri Anūr Singaravelu Mudaliar at the Matālaya of Kumāra Tevar of Mylapore.

Mr. T. V. Kalyanasundra Mudaliar, one of the Directors and Honorary lecturer of the Samāja, delivered a lecture on "Tayumanavar's

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Principles" at Chintadripet on 24-5-13; and another lecture (சிவஞான முதற் சூத்திர உள்ளக்கிடக்கை) at the Vasantha Mantapam of Sri Arunachelesvarar on 31-5-12. He delivered a lecture on 7-6-13 at the Siva-temple of Tiruvettisvaranpet on "சகளோபாசனை" under the Presidency of Siddhānta Sarabham, Ashtavadānam P. Kalyanasundra Mudaliar.

Alandur Sivanadiyar Tirukkuttam :—The third anniversary of this Sabha was performed from 1st to 15th June 1913. On the last day the festival to Samayāchāryas was celebrated with the recitation of Tamil Veda by several Sabhas, and in the afternoon, under the Presidency of Siddhānta-Sarabam Ashtavadānam P. Kalyanasundra Mudaliar, Mr. K. Kuppusami Mudaliar, the Secretary of the Samaja, delivered a lecture on "Hara Hara Mahādeva". Mr. Tirukovalur Kumārasāmi Pillai delivered a lecture on "Samarasa Jnāna". Saiva Siddhānta Sarabham Mr. Siva Arunagiri Mudaliar delivered a lecture on "Jnāna-pūja."

Velānganni Saiva Siddhanta Sabha :—The Seventh anniversary of this Sabah was celebrated on 23 May 19 3. Under the Presidency of Siddhanta Sarabam Ashtāvadānam P. Kalyanasundra Mudaliar. Several learned Lectures were delivered successively for 3 days. The excellent and hard work of Mr. K. Arunachela Tevar, Editor of Sentamil Selvi, for 7 years towards this Sabha, is to be praised by all.

The Birth day of St. Sekkilar at Kunrattur was celebrated on 8th June 1913 with great eclat by enthusiastic youngmen.